





## Current Exhibitions

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Cover: This limestone and tesserae mosaic, which dates to about 250–75 AD, is part of the exhibition *Antioch: The Lost Ancient City*, which opens March 25 (detail, 193 x 137.2 cm, Baltimore Museum of Art). It pictures Tethys, goddess of the sea, a reference to Antioch's many sources of water.



Crossing, North Transept and Night Stairs, Silvacane, from 1986, in *Architecture of Silence*: David Heald Photographs, opening March 17 (gelatin silver print, courtesy of the artist)

### **Conserving the Past for the Future**

*South Exhibition Galleries, March 4–May 6*

A searching examination of museum conservation, including its philosophy and methodology  
Supported by Patron Sponsors Mary and Leigh Carter

### **Antioch: The Lost Ancient City**

*North Exhibition Galleries, March 25–June 3*

A Late Classical metropolis brought to life through a wealth of artifacts

### **Body/Culture/Spirit: Photographs by Maria Magdalena Campos-Pons**

*Gallery 105, through March 14*

The body as an icon of identity, femininity, and spirituality

### **Architecture of Silence: David Heald Photographs**

*Gallery 105, March 17–May 23*

A meticulous exploration of the architecture of Cistercian abbeys

### **American Space: Landscape Photography 1900–1950**

*Gallery 103/104, through May 23*

Photographs from the museum collection

### **Cleveland Builds an Art Museum, 1884–1916**

*Lower Level/Education*

Photos and drawings from the archives document the 1916 building's design and construction





## From the Director

Dear Members,

Two unusual exhibitions open this month. First, on Sunday, March 4, comes *Conserving the Past for the Future*, in the South Galleries, presenting a fascinating look at the way we analyze, clean, repair, protect, and otherwise care for the works of art in our collection. Innovative technology-based features, both in the exhibition and on our website ([www.clevelandart.org](http://www.clevelandart.org)), help illuminate the exhibition in unexpected and revealing ways.

Next, in the main North Gallery, we open *Antioch: The Lost Ancient City* with four member preview days beginning Wednesday the 21st. The members party is Saturday the 24th, from 7:00 to 10:00. While, to Clevelanders, the word "Antioch" might bring to mind a progressive college in Yellow Springs or a prominent Baptist church, the Lost Ancient City of this exhibition was once the easternmost great city of the Roman Empire, located close to the Mediterranean in what is now Turkey near the Syrian border. Because of its geographic situation and its unique place in history, ancient Antioch was a place where East met West and the old theology of Rome met the emerging Christianity. And because of its great mercantile wealth, the city was also a place where these evolving and intermingling influences were compellingly expressed through mosaics, sculpture, frescoes, glass, metalwork, and other creative forms, all seen in this exhibition. General admission tickets (not timed) are required and members, as always, enjoy free tickets.

I would like to extend a warm welcome to Robert Kaye, who joined our board of trustees at the end of 2000. Bob is president of Metropolitan Bank and Trust (longtime sponsor of Parade the Circle) and is a great collector and champion of photography and contemporary art. His astute business sense and keen eye for art will be wonderful assets to our board.

Speaking of regional assets, the Cleveland Artists Foundation invites members of the Painting and Drawing Society to join a tour to Buffalo, Saturday and Sunday, March 3 and 4, to visit museums and historic sites. Call 216-707-2417 for information.

Later this month, Parade the Circle Celebration will receive a Governor's Award for the Arts in the area of community outreach. We express our gratitude to the many individuals and organizations who nominated the Parade for this award. We also salute our collaborators, University Circle Incorporated and its member institutions. Over the past 11 years, Parade the Circle has evolved into a vibrant symbol of Cleveland's civic and cultural vitality. All of us around University Circle are honored to see it recognized as such.

Finally, don't miss a contemporary art symposium, titled *Connoisseurship.com*, on Saturday morning the 31st. I hope to see you here!

Sincerely,

*Katharine Lee Reid*  
Katharine Lee Reid, Director

Rodin's bronze cast of *The Thinker*, temporarily removed from its south steps home during the exterior renovation, will make a special appearance in *Conserving the Past for the Future*. Damaged by a bomb in 1970 and reinstalled with the damage intact, the monumental sculpture embodies a unique conservation story. Here, the installation crew positions it on a new, shorter mount that will allow the pensive head to duck under the South Gallery ceilings.





Some floor mosaics of private dining rooms in Antioch illustrated famous episodes from Greek mythology, emphasizing the city's cultural heritage. This one, from the early second century, shows the Judgment of Paris (marble, limestone, and glass tesserae, 186 x 186 cm, Musée du Louvre, Paris).



### Antioch: The Lost Ancient City

March 25–June 3

Organized by the Worcester Art Museum, Worcester, Massachusetts. This exhibition was funded in part by the National Endowment for the Arts and the National Endowment for the Humanities.

The Cleveland showing is sponsored by National City.

**A**ntioch-on-the-Orontes was founded in 300 BC by Seleukos I, one of Alexander the Great's generals and successors. The original settlers, who shared the language and cultural values of Greece, considered themselves Greek. Established between the Orontes River and the slopes of Mount Silpios, Antioch was blessed with a mild climate and fertile agricultural land in close proximity to abundant sources of water. The Mediterranean Sea at the port of Seleucia Pieria was only a day's sail from the city down the Orontes, and the salubrious waters of Castalia and Pallas—two springs in the elegant southern suburb of Daphne—were later carried to Antioch on Roman aqueducts.

Under Roman rule as the capital of the province of Syria, Antioch's Hellenic character continued alongside Roman cultural institutions. Greek was commonly spoken, while official documents were written in Latin. From Greek tradition, Anti-

och instituted Olympic Games and staged Greek tragedies and comedies, but also held Roman-style gladiatorial fights in its amphitheater and chariot races in its hippodrome. A true multicultural society, ancient Antioch was home to a large number of ethnic and religious groups: Greeks, Romans, Jews, Christians, and Syrians; as well as several languages: Greek, Latin, Hebrew, Aramaic, Syriac, Coptic, and Persian. Antioch, together with Rome, Constantinople, and Alexandria, was one of the most important, rich, and diverse cities of the Roman Empire.

Inspired by the texts of ancient authors such as Libanios and Malalas, the Committee for the Excavation of Antioch and Its Vicinity, with representatives from the Musées Nationaux de France (Louvre), the Worcester Art Museum, Princeton University, and the Baltimore Museum of Art, undertook excavations in 1932. The Fogg Art Museum and Dumbarton Oaks joined the committee in



Once thought to be the Holy Grail, the silver and silver gilt "Antioch chalice" is now considered to date to about 500–550 AD (h. 19.7 cm, Metropolitan Museum of Art, New York, The Cloisters Collection). Antioch played a crucial role in the development of the early Christian church. Believers in the divinity of Jesus Christ were first called "Christians" in Antioch (Acts 11:26).



This bronze gladiator helmet from Italy dates to the first century AD (33 x 36.8 x 57.2 cm, Higgins Armory Museum, Worcester, Massachusetts). The Roman taste for gladiatorial shows was popular in Antioch into the fourth century.



1936. Instead of the grand monuments mentioned in the ancient sources, the excavators began to uncover a large number of floor mosaics from private houses in Antioch proper, Daphne, and Seleucia Pieria, vividly illuminating the lives and interests of Antioch's wealthy elite.

*Antioch: The Lost Ancient City*, organized by the Worcester Art Museum, presents an engaging profile of this cosmopolitan metropolis of the eastern Roman Empire. With a wide range of artifacts—mosaics, sculptures, tableware of silver and glass, and other fascinating objects—the private lives and diverse pastimes of the ancient Antiochenes come into brilliant focus. Four thematic sections in the exhibition trace the complex nature of Antioch's cultural life: City of Antioch, Water and Entertainment, The Roman House, and Worship in the City.

■ Michael Bennett, Associate Curator of Greek and Roman Art





# Essential Image of the Orontes



In *Study of David Alberto's Left Hand*, a gelatin silver print from ca. 1930, Weston illustrates his overriding concern for displaying objective reality while eliciting a subjective response (20.6 x 18 cm, Norman O. Stone and Ella A. Stone Memorial Fund 2000.123).

MARCH 2001

**A** gifted and widely influential photographer, Edward Weston (1886–1958) was one of the most important American artists to arise during the 20th century. In the early 1920s he began to incorporate into his work the principles of modernism—structural clarity, simplicity, abstraction, and straightforwardness—that inspired many artists, architects, musicians, and writers of that time. From the late 1920s to the mid-1930s, Weston made the quintes-

entially modern photographs for which he is most famous: close-up studies of shells, vegetables, and portions of the human body.

*Study of David Alberto's Left Hand* was made during this period of intense creativity. Weston treated this stunning composition in a manner similar to his concurrent formally innovative still-life work, with its emphasis on skillful arrangement and lighting of an ordinary object to express both the beauty of its own particular physical character





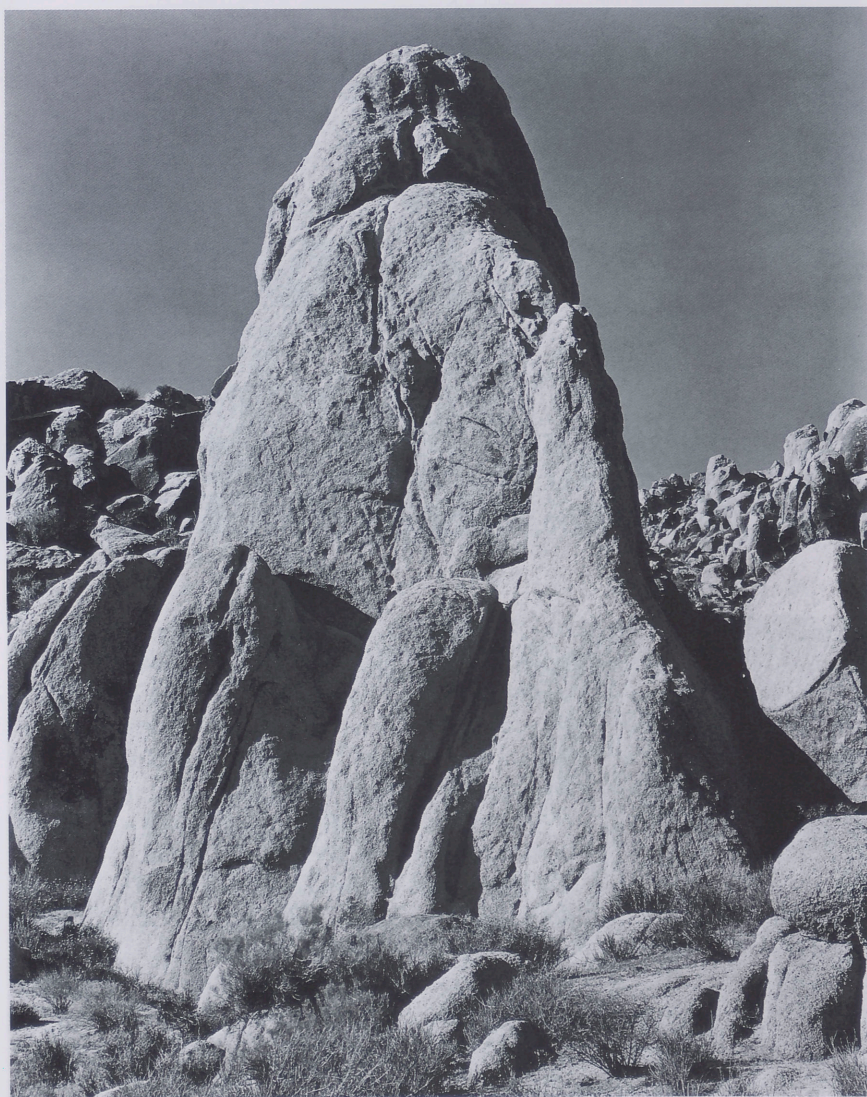
and an appealing universality. The photograph reveals the hallmark Weston characteristics of rich tonal quality, subtle balance between light and shadow, precision of detail, and a hard-edge brilliance that gives an iconic, monumental boldness to the form.

This image was destined to be the frontispiece for an apparently unpublished book, *A Pianoforte Technic for Hedonists*, written by composer and pianist David Alberto, who also wrote short stories, articles, and two successful plays. The text that was to accompany the photograph read, "Finding beauty, form and design in the accompanying reproduction, one takes the first step toward appreciating the contents of this volume."

Alberto was required to maintain a difficult pose—left arm extended above his head with the digits of his muscular hand dexterously arranged—while remaining stationary. Weston's exquisite illumination and positioning of his view camera clearly captured the many lines and textures of the organic form. Evidently he exposed a number of negatives for this assignment, but elected to produce this unique print, the only known one for the frontispiece. Usually, Weston preferred to do all his composing on the camera's ground glass instead of making adjustments in the darkroom. For this rare photograph, he cropped approximately one-fifth off the bottom of the negative, thus eliminating some of the musician's sleeve and hair. The remaining tufts of hair were darkened during printing to make them almost invisible. The result removed any extraneous visual distractions that would impede appreciation of the purity of the central form.

This photograph, imbued with surface detail and a warm tonal range, is an outstanding example of Weston's astute technical capabilities. Indeed, with his visionary talents Weston combined the photographic medium's special qualities of description, invention, and symbolism to create an image whose totem-like form is a powerful metaphor for artistic creativity, its will and discipline, and the universality of aesthetic values.

■ Tom E. Hinson, Curator of Photography



Edward Weston's photographs © 1981 Center for Creative Photography, Arizona Board of Regents

With its dramatically lit, centrally positioned subject emerging from a dark field, Charis, from 1934, typifies Weston's compositional style in the late 1920s to mid-1930s (gelatin silver print, 9.2 x 11.7 cm, John L. Severance Fund 1984.168).

The carefully cropped composition Mojave Desert, from 1935, is emblematic of Weston's sharply focused, carefully organized, and unmanipulated approach to photography (gelatin silver print, 24.4 x 19.2 cm, John L. Severance Fund 1995.228).





# A Qing Dynasty Handscroll

ACQUISITION



**T**he painter Yu Zhiding (1647–after 1709) was a native of Yangzhou, a city whose wealth made it the major center of cultural patronage in China in the 17th and 18th centuries. He may have served briefly at court. In addition to the palace collection, his surviving oeuvre is mainly portraits of many of Yangzhou's influential citizens, with landscape and floral subjects as side interests.

Among Yu Zhiding's most eminent subjects was the poet Wang Shizhen (1634–1711), whose importance as a cultural icon and intellectual mentor can scarcely be overstated. *Cleansing Medicinal Herbs in the Stream on a Spring Day* portrays a disciple of Wang Shizhen, Shi Shenyi (b. 1661). Master Shi attained the coveted *jinshi* degree in 1688, which prepared him for an official career. He was also known as a poet through a recommendation to the Emperor Kangxi, and his deep interest in medical science is part of the subject of this handscroll.

The image of Shi Shenyi occupies only a small portion of the painting. However, all its elements point directly back to him. In accordance with the title, the opening section (at right) reveals a young

boy servant washing fungus, with a basket of other precious plants by his side, all of significance in medical practice. Shi Shenyi, clad in a lavender robe, appears on a raised terrace in a reclining pose. The rocks and hills around the figures are done in the so-called blue-green style, which employs the unearthly blues and greens of azurite and malachite to refer to a celestial, immortal realm; in Yu Zhiding's time these associations already had more than a millennium of traditional authority. In another pavilion, behind and at a distance, a pile of books along with some writing instruments, antique vases, and a jade pendant are displayed on a table. These of course help to establish Shi Shenyi's identity as a man of learning and refined taste.

This is a classic handscroll, with a title at the beginning and a series of inscriptions at the end. As was customary, both the title and inscriptions were written during the early and mid 18th century by others, not the artist: well-known scholar-officials who include the poet laureate Wang Shizhen himself. In this sense the painting acquired a richness in meaning and association after its creation.

The acquisition of this scroll fills a gap in the museum's Chinese painting collection. Through his



In the handscroll *Cleansing Medicinal Herbs in the Stream on a Spring Day* from 1703, the figure of Shi Shenyi (on the raised ter-

race at left, and in the larger detail) is surrounded by plants with symbolic dimensions, among them the peach and magnolia of

the celestial lands (36.2 x 132.4 cm, Severance and Greta Millikin Purchase Fund 2000.69).



work as a portraitist, Yu Zhiding's depiction of a privileged milieu has importance not only for the glimpse it affords into an extraordinarily refined culture, now lost in the remote past, but also for its vivid realization in precise detail, its tonal polish, and the stately dignity with which he endowed his subjects.

■ Ju-hsi Chou, Curator of Chinese Art





# March

EVENTS

S M T W T F S  
1 2 3  
4 5 6 7 8 9 10  
11 12 13 14 15 16 17  
18 19 20 21 22 23 24  
25 26 27 28 29 30 31

**1 Thursday**  
**Highlights Tour**  
1:30

**2 Friday**  
**Highlights Tour**  
1:30  
**Ancient Chinese Secrets** 6:00 gal-  
lery talk  
**Aristotle's Plot**  
7:00 film \$  
**Conserving the Past** 7:00 lecture by  
Kenneth Bé

**4 Sunday**  
**Spring Forward**  
2:00–4:30 Family  
Express workshop  
**Ancient Chinese Secrets** 1:30  
gallery talk ✓  
**Paintings as Physical Fact** 1:30  
guest lecture by  
Rustin Levenson  
**Aristotle's Plot**  
2:00 film \$  
**Jory Vinikour,**  
**harpsichord** 2:30  
J. S. Bach's  
*Goldberg Variations*

**6 Tuesday**  
**Highlights Tour**  
1:30

**7 Wednesday**  
**Conserving the Past for the Future** 1:30  
gallery talk  
**Barbeque-Pejo**  
7:00 film \$  
**Olivier Latry,**  
**organ** 7:30 Gala  
music concert \$

**8 Thursday**  
**Highlights Tour**  
1:30

**3 Saturday**  
**Museum Art Classes Begin**  
**Egyptian Gods** 10:30 gallery  
talk  
**Highlights Tour**  
1:30  
**Dee Dee Bridgewater** 7:30  
Jazz on the Circle  
concert \$

**9 Friday**  
**Highlights Tour**  
1:30  
**Conserving the Past for the Future** 6:00 gallery  
talk  
**Chikin Biznis**  
7:00 film \$  
**Whirling Dervishes of Damascus** 7:30  
VIVA! performance  
(SOLD OUT) \$

**10 Saturday**  
**Japanese Painting** 10:30  
gallery talk  
**Highlights Tour**  
1:30  
**Whirling Dervishes of Damascus**  
7:30 VIVA!  
performance \$



Whirling Dervishes,  
the 9th and 10th

**24 Saturday**  
**Antioch Preview Day** 10:00–5:00  
members only  
**All-day Drawing Workshop**  
10:30 R \$  
**The Medieval World** 10:30  
gallery talk  
**Highlights Tour**  
1:30  
**Antioch Party**  
7:00–10:00  
members only R \$

**29 Thursday**  
**Beginning Watercolor** 9:30–  
12:00 8-week  
adult studio class  
begins R \$  
**Highlights Tour**  
1:30

Chikin Biznis,  
the 9th and 11th

**11 Sunday**  
**Spring Forward**  
2:00–4:30 Family  
Express workshop  
**Conserving the Past for the Future** 1:30  
gallery talk  
**When Damage Is the Story** 3:30  
guest lecture by  
Jane E. Klinger  
**Chikin Biznis**  
2:00 film \$  
**Karel Paukert,**  
**organ** 2:30  
curator's recital

**13 Tuesday**  
**Highlights Tour**  
1:30

**14 Wednesday**  
**A Japanese Buddha** 1:30  
gallery talk  
**Bye Bye, Africa**  
7:00 film \$  
**Marina Piccinini,**  
**flute and Anne Epperson,**  
**piano** 7:30 Musart  
Mondial concert \$

**15 Thursday**  
**Highlights Tour**  
1:30

**16 Friday**  
**Highlights Tour**  
1:30  
**A Japanese Buddha** 6:00  
gallery talk  
**NIA Coffee House** 6:00–8:45  
**Joe Gramley,**  
**percussion**  
7:30

**17 Saturday**  
**Modernism** 10:30  
gallery talk  
**Highlights Tour**  
1:30

**18 Sunday**  
**Contemporary Art** 1:30 gallery talk  
**Tales from Germany** 2:00–  
3:00 storytelling  
**Karel Paukert,**  
**organ** 2:30  
curator's recital  
**Birds of a Feather** 3:00–4:30  
Family Express

**20 Tuesday**  
**Highlights Tour**  
1:30

**21 Wednesday**  
**Antioch Preview Day** 10:00–9:00  
members only  
**Contemporary Art** 1:30 gallery talk  
**Athenian Arrhephoroi** 1:30  
guest lecture by  
Olga Palagia

**22 Thursday**  
**Antioch Preview Day** 10:00–5:00  
members only  
**Highlights Tour**  
1:30

**23 Friday**  
**Antioch Preview Day** 10:00–9:00  
members only  
**Highlights Tour**  
1:30  
**Contemporary Art** 6:00 gallery talk  
**Composing in Oil**  
6:00–8:30 10-week  
adult studio class  
begins R \$



**25 Sunday**  
**Mosaics of Life in Antioch** 2:00–4:30  
Family Express  
workshop  
**Greek and Roman Art** 1:30  
gallery talk  
**The Antioch Mosaics** 1:30 guest  
lecture by Richard  
Brilliant  
**Biava String Quartet** 2:30  
from the Cleveland  
Institute of Music

**27 Tuesday**  
**Highlights Tour**  
1:30

**28 Wednesday**  
**Drawing** 1:00–  
3:30 8-week adult  
studio class  
begins R \$  
**Eye Spy** 1:30  
gallery talk  
**Time Regained**  
6:00 film \$

**30 Friday**  
**Highlights Tour**  
1:30  
**Eye Spy** 6:00  
gallery talk  
**Sound and Fury**  
7:00 film \$  
**Magic Horses and the Evil Eye:**  
**The Ensemble Taraf de Haïdouks**  
7:30 VIVA!  
performance \$

**31 Saturday**  
**Connoisseurship.com** 8:30–  
12:30 contemporary  
art conference R \$  
**A World of Great Jewelry** 10:30  
gallery talk  
**Highlights Tour**  
1:30

Marina Piccinini,  
the 14th

T Tickets required  
216-421-7350

✓ Sign-language  
interpreter

\$ Admission  
charge (films \$6,  
CMA members \$4;  
Gala concerts  
\$20 and \$18, CMA  
members \$16  
and \$14; other  
events vary—please  
check listings)

R Reservation  
required



## Performing Arts

### Dee Dee Bridgewater

Saturday, March 3, 8:00.

The versatile, two-time Grammy-winning singer scats like Ella Fitzgerald and emotes like Sarah Vaughan in this Jazz on the Circle concert. \$25 and \$18 (CMA members \$2 off); call 216-231-1111. Preconcert lecture at 7:00 in the recital hall.



Ensemble Taraf de Haïdouks, the 30th

### Added Performance!

### Whirling Dervishes of Damascus with Shaikh Hamza Shakkur and the Al-Kindi Ensemble

Friday, March 9 (sold out) and Saturday, March 10, 7:30.

The Mawlari Sufi Order melds music, dance, and poetry into a ritual called Sama'. Shaikh Hamza, the deep-voiced choirmaster of the Grand Mosque of Damascus, Syria, sings the praises of divine love while the Al-Kindi Ensemble plays and the dervishes whirl to sublime effect. U.S. debut. \$28 and \$24, CMA members \$24 and \$20.

### Magic Horses and The Evil Eye: Ensemble Taraf de Haïdouks

Friday, March 30, 7:30.

A dozen gypsies ranging in age from 20 to 78, the Ensemble Taraf de Haïdouks ("band of birgands") comes from the Romanian village of Clejani. In the last decade, three albums have topped the European world music charts. A role in the film *Latcho Drom* and an album compiled by the Kronos Quartet's David Harrington introduced them to American audiences. \$26 and \$22, CMA members \$22 and \$19.

### VIVA! Program Change

*The Sufi Devotional Music: The Qawwals of Pakistan* concert scheduled for this April will not take place, as the group has canceled its U.S. tour. In place of that concert, we are pleased to bring you the acclaimed *Café Noir*, on Friday, April 6, at 7:30. This whimsical and visually compelling combo inventively blends elements of gypsy music, tango, jazz, and Eastern and Western European music. \$26 and \$22, CMA members \$22 and \$19.

## Gala Music Concert

### Olivier Latry, organ

Wednesday, March 7, 7:30.

After winning numerous competitions while still a conservatory student—in 1980, the 18-year-old Latry was the only European finalist at the Châtres International Competition—Latry became titular organist of Meaux Cathedral. Then, at age 23, he won a competition to become one of the three titular organists of the Cathedral of Notre-Dame in Paris. Known for his remarkable improvisations, he also teaches at the Paris Conservatory and has recorded widely. General admission \$20 or \$18; museum and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5. Preconcert lecture by Steven Plank, professor of musicology at the Oberlin Conservatory, at 6:30 in the recital hall.



Olivier Latry, the 7th

## Musart Mondial

### Marina Piccinini, flute

### Anne Epperson, piano

Wednesday, March 14, 7:30.

The only flutist awarded the prestigious Avery Fisher Career Grant, winner of the Concert Artists Guild International Competition, and NEA Recitalist Grant recipient, Piccinini returns to the Gartner stage with works by Widor, Beethoven, Takemitsu, and Prokofiev. \$14; \$7 for CMA members, seniors, and students. Musart members get vouchers for free admission.

## Curator's Recitals

### Karel Paukert, organ

Sunday, March 11, 2:30.

Works by Ives, Ginastera, Rorem, Bach, and Jolivet.

Sunday, March 18, 2:30.

Works by Johannes Brahms and Joseph Rheinberger, assisted by a vocal ensemble.

## Musart Matinées

### Jory Vinikour, harpsichord

Sunday, March 4, 2:30.

The internationally acclaimed musician performs J. S. Bach's *Goldberg Variations* on the museum's new German-style harpsichord.

### Joseph Gramley, percussion with Paul Cox, marimba

Friday, March 16, 7:30.

The "Heifetz of the Marimba" (*Plain Dealer*) makes his museum debut with works by Steve Reich, Philip Glass, David Lang, William Duckworth, and Dave Hollinden.

### Biava String Quartet

Sunday, March 25, 2:30.

Hear the exceptional chamber ensemble from the Cleveland Institute of Music.





## African Film Festival

The African Film Festival Traveling Series has been organized by the African Film Festival, Inc., in association with the Film Society of Lincoln Center. This series has been made possible by the generous support of the National Endowment for the Arts, the Rockefeller Foundation, and the Ford Foundation.

The New York African Film Festival makes its first-ever stop in Cleveland, with four shorts and four features (all Cleveland premieres) from six African nations. Each program \$6, CMA members \$4.

### Aristotle's Plot

Friday, March 2, 7:00.

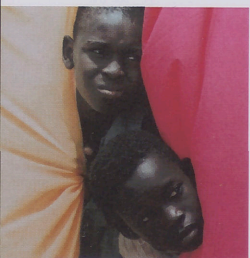
Sunday, March 4, 3:00.

(Cameroon, 1996, color, subtitles, 35mm, 72 min.) directed by Jean-Pierre Békolo. An earnest cineaste battles wannabe gangsters (with adopted names like Van Damme and Bruce Lee) to rid a town's cinema of Hollywood imports. Preceded at showtime by Fanta Régina Nacro's 33-min. *Konate's Gift* (Burkina Faso, 1998), in which a village husband becomes enraged and then impotent when his wife presents him with a condom from the city.

### Barbeque-Pejo

Wednesday, March 7, 7:00.

(Benin, 1999, color, subtitles, 35mm, 88 min.) directed by Jean Odoutan. Attempting to improve his finances, a Beninese corn farmer buys a run-down Peugeot and becomes a bush cabdriver. Prosperity does not follow. Preceded at 7:00 by Mansour Sora Wade's 16-min. *Picc Mi* (Senegal, 1992), about a friendship between two street children.



*Picc Mi*, the 7th.  
Right: Aida Souka,  
the 9th and 11th.



### Chikin Biznis

Friday, March 9, 7:00.

Sunday, March 11, 2:00.

(South Africa, 1998, color, subtitles, 35mm, 103 min.) directed by Ntshavheni Wa Luruli, with Fats Bookholane. Tired of working for a boss, a middle-aged man quits his job to become an entrepreneur: he sells chickens in Soweto and turns into a scoundrel. An award-winning comedy. Preceded at showtime by Mansour Sora Wade's 16-min. *Aida Souka* (Senegal, 1992), in which an older woman teaches a young Senegalese girl the stratagems of seduction.

### Bye Bye, Africa

Wednesday, March 14, 7:00.

(Chad, 1998, color, subtitles, 35mm, 86 min.) directed by Mahamat Saleh Haroun. A Chadian film director living in France for ten years returns to his native country and is shocked by the changes in his hometown, especially its faltering film scene. Preceded at showtime by Alain Gomis' 12-min. *Whirlwinds* (Senegal, 1999), about a Senegalese student in Paris torn between staying in France and returning to Senegal.

## Two Recent Gems

Two of last year's most acclaimed and talked-about movies come to the museum for the first time. Each film \$6, CMA members \$4.

### Time Regained

Wednesday, March 28, 6:00.

(France, 1999, color, subtitles, 35mm, 165 min.) directed by Raul Ruiz, with Catherine Deneuve, Emmanuelle Béart, Vincent Perez, Chiara Mastroianni, and John Malkovich. This film turns the final volume of Proust's elegiac *Remembrance of Things Past* into a sumptuously Proustian kaleidoscope of characters and incidents.

### Sound and Fury

Friday, March 30, 7:00.

(USA, 2000, color, 35mm, subtitles, 80 min.) directed by Josh Aronson. Gripping documentary about the family turmoil that ensues when the deaf six-year-old daughter of a Long Island deaf couple asks for a cochlear implant to help her hear. Her anti-implant parents, who regard deafness as an alternative culture and not a disability, oppose the procedure.



*Sound and Fury*,  
the 30th



## Contemporary Art Symposium



Two Systems, 1941, one of Alexander Calder's earliest mobiles (Gift of Mrs. Paul Wurzbarger 1999.194)

### Connoisseurship.com

Saturday, March 31, 8:30–12:30. Contemporary art has gone global, making connoisseurship, the critical evaluation and understanding of objects, even more important. This forum will examine the “globalization phenomenon,” assess the Internet as a tool for collectors, and look at artists who are being collected today in this new and exciting environment. Participants include **Robert H. Jackson**, Contemporary Art Society (CAS), conference chair; **Judy Simon**, president, CAS;

**Katharine Lee Reid**, director, CMA; **Lisa Phillips**, director, New Museum of Contemporary Art, New York City; **Stephen Madoff**, art critic for *Talk* magazine and editorial director of Time Inc. Interactive; **Lewis Minolw**, Chicago collector. A panel discussion moderated by Mr. Jackson features **Tom E. Hinson**, curator of photography and **James Cohen**, New York gallery owner, as well as the speakers. \$35 (\$25 for CMA and CAS members and seniors; students free with ID).

## Gallery Talks

1:30 daily and 6:00 Friday evenings. Meet in the main lobby. The 1:30 talk on the 1st Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours.

### Ancient Chinese Secrets

Friday, March 2, 6:00 and Sunday the 4th at 1:30. Jean Graves.

### Egyptian Gods

Saturday, March 3, 10:30. Frank Isphording.

### Conserving the Past for the Future

Wednesday, March 7, 1:30, Friday the 9th at 6:00, and Sunday the 11th at 1:30. Mary Woodward.

### Japanese Painting

Saturday, March 10, 10:30. Jean Graves.

### A Japanese Ananda Buddha

Wednesday, March 14, 1:30 and Friday the 16th at 6:00. Joellen DeOreo.

### Contemporary Art

Sunday, March 18, 1:30, Wednesday the 21st at 1:30, and Friday the 23rd at 6:00. Kate Hoffmeyer.

### Modernism

Saturday, March 17, 10:30. Dale Hilton.

### Greek and Roman Art

Sunday, March 25, 1:30. Alicia Hudson-Garr.

### The Medieval World

Saturday, March 24, 10:30. Mary Woodward.

### Eye Spy

Wednesday, March 28, 1:30 and Friday the 30th at 6:00. Frank Isphording.

### A World of Great Jewelry

Saturday, March 31, 10:30. Jean Graves.

## “Open Mike” Nia Coffee House

Friday, March 16, 6:00–8:45. The Kwanzaa principle of Nia refers to a sense of purpose in building community. Hear music, poetry, and open microphone in the Still Lifes Café.

## Guest Lectures

Special talks complement *Conserving the Past for the Future* and *Antioch: The Lost Ancient City*.

### Conserving the Past for the Future

Friday, March 2, 7:00.

Kenneth Bé, assistant conservator of paintings.

### Paintings as Physical Facts: Conservation and Art History from Michelangelo's Ceiling to Jackson Pollock's Floor

Sunday, March 4, 1:30.

Rustin Levenson, president of Rustin Levenson Art Conservation Studio, Miami, Florida.

### When Damage Is the Story

Sunday, March 11, 3:30.

Jane E. Klinger, U.S. Holocaust Memorial Museum, Washington, D.C.

### The Arrhephori on the Athenian Acropolis

Wednesday, March 21, 7:00.

Olga Palagia, Athens University (AIA sponsored).

### The Antioch Mosaics: Visual Magic Below Eye-Level

Sunday, March 25, 1:30.

Richard Brilliant, Anna S. Garbedian professor in the humanities, department of art history and archaeology, Columbia University.

Right:  
The Drinking  
Contest of  
Dionysos and  
Heracles (detail),  
mosaic, 100–125  
AD, Worcester Art  
Museum 1933.36.  
In Antioch: The  
Lost Ancient City.







## Adult Studio Classes

Call 216-707-2461 to register.

### All-day Drawing Workshop

Saturday, March 24, 10:30-4:00. Sun-Hee Choi leads an intensive class for beginning to advanced students. \$40, CMA members \$20; fee includes materials. Limit 15.

### Drawing

Eight Wednesdays, March 28 through May 16, 1:00-3:30. With instructor Jesse Rhinehart, visit the collection and draw from live models and still lifes using pencil, charcoal, conté, and ink. \$110, CMA members \$80; fee includes materials. Limit 15.

### Beginning Watercolor

Eight Thursdays, March 29 to May 17, 9:30-12:00.

Jesse Rhinehart leads beginners through the watercolor technique. \$135, CMA members \$100; fee includes paper and stretchers. Participants provide paint, palette, and brushes. Limit 15.

### Composing in Oil

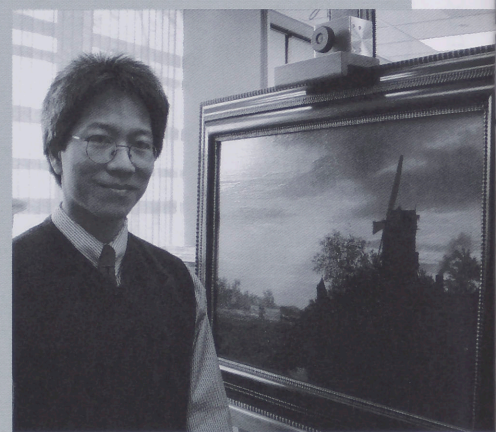
Ten Fridays, March 23 to May 25, 6:00-8:30.

Instructor Susan Gray Bé helps beginning to advanced students balance color, pattern, contrast, texture, and form. \$100, CMA members \$50; \$60 supplies fee. Limit 12.

*In the paintings conservation lab, Kenneth Bé stands with Windmill near Fields, oil on panel, 1646, by Jacob van Ruisdael (Mr. and Mrs. William H. Marlatt Fund 1967.19).*

## Personal Favorite

"When I joined the museum in 1987, Ruisdael was already one of my favorite painters. To find this great work here was wonderful," says Kenneth Bé, associate conservator of paintings. "I cleaned and revarnished the painting in 1992. It was coated with a synthetic resin that had become cloudy, so the articulation of the beautiful, calligraphic brushwork in the dark passages was obscured. This was painted quite rapidly, I think—you can see places in the foliage and chimney smoke where the wet colors blended. It's a bold style, with sharp contrasts of light and shadow and generally thickly applied paint, yet in some thinly painted spots you can see a hint of the warm oak panel color. The Dutch were masters of this effect, especially in the first half of the 1600s."



"Jacob van Ruisdael must have been a very precocious student, because he was only 17 or 18 when he painted this. Artists were usually not permitted by the painters guild to sign their works until the age of 20." After a recent hiatus, *Windmill near Fields* was reinstalled in gallery 221 last month.

## Family Express

Sunday is family day at the museum. All workshops are free, drop-in, and designed for the entire family.

### If These Walls Could Talk: Storytelling in the Galleries

Sunday, March 18, 2:00-3:00. Anita Peeples. Tales from Germany.

### Birds of a Feather

Sunday, March 18, 3:00-4:30. Do some birdwatching in the galleries and then make a mobile of birds to fly around your house.

### Spring Forward

Sundays, March 4 and 11, 2:00-4:30. Okay, it's still winter, but come make a floral project anyway.

### Mosaics of Life in Antioch

Sunday, March 25, 2:00-4:30. Reassemble an ancient civilization by observing its art and creating your own.

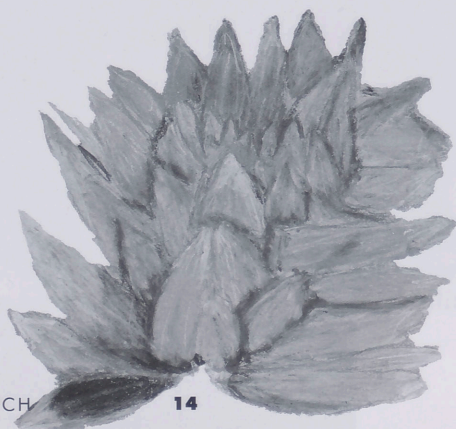
## Dates to Remember

### Summer Museum Art Classes

Five-week program Tuesdays and Thursdays, June 26 to July 26 or Saturdays, June 30 to July 28. Classes are arranged in age groups from 3-14, and are offered mornings 10:15 to 11:45 and afternoons 1:30 to 3:00. Watch for the flyer in the April issue of the magazine or call 216-707-2182.

### Parade Training

The 2001 Parade the Circle Celebration is Saturday, June 9. Free "parade skills" workshops for leaders of school and community groups begin in March at the warehouse studio on Tuesday evenings. For details call Nan Eisenberg at 216-707-2483. Public workshops at the museum begin April 27.





## Members News

### Please Join Us

The members party for *Antioch: The Lost Ancient City* is Saturday, March 24 from 7:00 to 10:00, with a talk by curator Michael Bennett, plus food, ambiance, music, and the spectacular exhibition. If you have not received your invitation, please call the membership office at 216-707-2268. And don't miss the free *Members Preview Days*, Wednesday the 21st through Saturday during regular gallery hours.

Party tickets are \$25 per member, \$35 for non-member guests. What better way to entertain your friends, associates, and relatives? As always, members at the Contributing, Patron, and Fellow levels receive two complimentary tickets.

Please reserve your place no later than March 16, through the ticket center, and act soon! We look forward to seeing you at *the* place to be—your museum—for some great art at a great party.

### Give a Membership

Share your joy at being a member of CMA by purchasing gift memberships for your friends, relatives, and associates. They make terrific birthday, anniversary, graduation, or wedding gifts. What a wonderful way to say congratulations to that graduating art history student or to that favorite couple just engaged. There is no more thoughtful way to celebrate than with a gift membership to one of the world's great museums. It's a gift that will give back for an entire lifetime. If you wish, we'll even send the recipient a lovely gift card with your greetings.

### Use the Website

You may purchase or renew memberships by calling 216-707-2268 or by visiting our website at [www.clevelandart.org](http://www.clevelandart.org), where you can learn all about the museum.

## Painting and Drawing Society Trips

The Cleveland Artists Foundation invites the members of the Painting and Drawing Society to join their Spring Tour to Buffalo, Saturday and Sunday, March 3 and 4. First, shuffle off to the Albright-Knox Art Gallery for lunch and a tour. Later, visit the Burchfield-Penney Art Center for a cocktail reception and tour the *Poetics of Place: Charles Burchfield* and the *Cleveland Connection* exhibitions (co-organized by CAF). The day wraps up with a lecture by Nancy Weekly of the Burchfield-Penney Art Center, then dinner at the Buffalo Club. Sunday brings an architectural tour of Buffalo and brunch at the famous Roycroft Inn in East Aurora. Cost per person (bus, most meals, hotel, tips, and fees) is \$220 (double) or \$270 (single), plus a \$50 contribution to the museum per person. Call 216-707-2417.

The "Paris au Printemps" trip, March 20-24, is sold out.

## Take Care of Yourself

Many of us put other people's needs before our own, but taking care of yourself by planning for the future helps and protects you and your loved ones. The documents discussed here help ensure your wishes are carried out when you are unable to make your own financial or medical decisions, and relieve your family of possibly troubling decisions and situations.

**Healthcare Power of Attorney** – *protect your health*. This document authorizes someone you trust to make medical decisions on your behalf if you are unable to make them for yourself. This can include decisions about medications, surgery, or life support.

**Living Will** – *protect your dignity*. This document allows you to clearly state your intentions about life-sustaining treatment for a permanently unconscious state or terminal condition. You may or may not want to be kept alive if there is no hope for recovery, and this document communicates these wishes.

**Durable Power of Attorney** – *protect your rights*. This document ensures your finances do not become a matter for the courts. It gives the person you name the authorization to take care of your financial affairs if you are unable to do so.

**Will** – *protect your family*. A will is an expression of your wishes and control. Only with a will can you be assured your assets will go to the individuals and charitable organizations you choose and be used in ways you desire. However, it is not just to make sure property goes to the right people; it is also to avoid disputes after your death.

**Trust** – *protect your wealth*. A trust can be a method for effectively preserving your wealth and efficiently transferring it to loved ones. Trusts can be a way to control the distribution of assets, reduce estate tax liabilities, and make contributions to favorite charities.

To learn about estate planning, call Karen Jackson, 216-707-2585 or e-mail [jackson@cma-oh.org](mailto:jackson@cma-oh.org).

## Creative Accounting



### Museum Monogram Calculator

Time to get ready for tax season! Crunch your numbers in style with this sleek CMA calculator. Solar- and battery-powered, with easy-to-read numbers. Measures 6 x 2 3/4 x 1/2".

Price: \$30, CMA members: \$25.50



# The Cleveland Museum of Art

A world of great art for everyone

In University Circle  
11150 East Blvd.  
Cleveland, Ohio  
44106-1797

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## Admission to the museum is free

POSTMASTER: Send address changes to *The Cleveland Museum of Art Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Ticket Center

216-421-7350 or 1-888-CMA-0033 (closes at 8:00 on Wednesday and Friday)

## Membership

216-707-2268  
membership@cma-oh.org

## Museum Stores

Museum  
216-707-2333  
Beachwood  
216-831-4840  
Hopkins Airport  
216-267-7155  
Website  
www.clevelandart.org

## Sight & Sound

Audio guide of the collection.  
Free to members, \$4 others, \$3 students and seniors. Check out the new entries from the Robert P. Bergman Memorial Gallery.

## General Hours

Tuesday, Thursday, Saturday, Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays excepted), July 4, Thanksgiving, December 25, and January 1

## Still Lifes Café

Closes one hour before museum.  
Oasis Restaurant: Sunday brunch 11:00-2:30; reservations recommended; call 216-229-6216

## Ingalls Library Hours

(members and scholars) Tuesday-Saturday 10:00-5:00, Wednesday until 9:00. Slide Library by appointment only (216-707-2545)  
Print Study Room Hours  
By appointment only (216-707-2242)  
Tuesday-Friday 10:00-11:30 and 1:30-4:45

## Parking

Parking deck: \$5 flat rate. Surface lot: 90¢ per half-hour to \$7 maximum. Both lots \$3 after 5:00. Free for senior citizens and disabled permit holders on Tuesdays.

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